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The Aesthetic Dimensions of Traditional Fashion in Contemporary Iraqi Paintings

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ANNOTATION

The current research titled (The Aesthetic Dimensions of Traditional Fashion in Contemporary Iraqi Paintings) is comprised of four chapters in which the researcher completed the requirements of the current research, which included: Chapter One: Research Methodology and included: Research problem: By asking the following question (What is The Aesthetic Dimension of Traditional Fashion in Contemporary Iraqi paintings?), Followed by The Importance of The Research and The Need for It: to shed light on the important aspects for which the researcher conducted this study, then comes the Goal of The Research: through which the researcher seeks to identify the aesthetic dimension of traditional fashion in contemporary Iraqi paintings through its influence on the artists and their use of traditional fashion in their paintings that reveal their aesthetic dimension according to their different times and places throughout the geographical area of the Republic of Iraq. The limitations of the research were: Time limitation: the period between (2000-2020) and the location limitation were: within the borders of the Republic of Iraq, while the human limitation included: Iraqi painters, men and women. The researcher ended the first chapter by defining the search terms contained in the title. As for The Second Chapter (Theoretical Framework): It consists of two topics: the first topic: the aesthetic dimensions, the second topic: The Types of the Iraqi environment and The Diversity of Fashion in It. While the third chapter: contains the research procedures that include each of: The Research Community, selecting the research sample of (7) paintings, then selecting the research tool, then analyzing the sample models, and finally The Fourth Chapter: which produced several results, conclusions, recommendations and suggestions.

KEYWORDS: Motilal Tejawat, Tribal Movement, Rajasthan, Villages, Outlawed, Employer, Mewar, Bhil.

1. Introduction:

Research problem:

Iraqis have been known since ancient times for their interest and fondness for a life of extravagance and glamor and interest in appearance, which was indicative of greatness and luxury, and this was not limited to a specific type of people over the other, but that included all the residents of Iraq, where their loose and wide clothes were characterized by their beauty and the variation of decorations studded with gold, silver and other gemstones, Which was a distinctive mark in the old Iraqi women's clothes and this distinction is still clear in the fashion of Iraqi women currently, and the aspects of the environment were reflected in the diversity and the nature of the material and decorations as well as the colors of fabrics, Social and religious beliefs, as well

as the natural climate all of these had a major role in the diversity of these fashions, which led to the formation of a kind of connection between fashion and the nature of life and the dialectical relationship in the development and renewal, which were the reason for the diversity of these costumes as mentioned above. In light of the development achieved in contemporary arts, including Iraqi plastic arts, and their openness to other types of arts, they were inspired by the aesthetics of traditional costumes for Iraqi men and women to be an important element of the painting. We find this clearly evident in the drawings of Iraqi artists because (considering fashion as a beautiful art and subject to interpretation and study is aesthetically aware) [5- p. 9]. These drawings depend on the main pillars, which are the social and cultural dimension and the combination of the authentic past and the developed present, and considered a series of successive episodes that cannot be separated. From what we may ask the following question, (What are the aesthetic dimensions of traditional fashion in contemporary Iraqi paintings?).

The importance of research:

The current research aims to: shed light on the aesthetic dimensions of traditional fashion in contemporary Iraqi paintings, for which this study was established, while the need lies in: Aiding students of fine arts colleges and institutes specialized in fine arts and fashion design and workers in these two fields.

Research objective: through which the researcher seeks to identify the aesthetic dimension of traditional fashion in contemporary Iraqi paintings by influencing the artist and employing these traditional costumes in the painting that he completed and revealing the aesthetic dimension of them in different times and places along the geographical area of the Republic of Iraq.

Research limits: The research limits are the following: Time Limitation: in the period between (2000-2020), while Geographical Limitation were within the borders of the Republic of Iraq, while Human Limitation included: Iraqi painters.

Defining the Terms:

First: the distance (dimension)

linguistically: the difference of proximity, which is for the ancients the shortest extension between two things. The speakers have made the dimension an imaginary extension imposed in the body, or in itself, fit to be occupied by the body. [6, p. 137]

Idiomatically: "Everything that is between two ends that don't meet, and (dimensional) is a term given to the knowledge that is formed after the senses are imprinted by the data and the issue is (dimensional) if the reliable in its sincerity on the experience of tangible reality and corresponds to the issue (tribal) that we judge its sincerity just by looking at the way it is installed" [22, p. 382]

Procedurally: is that the dimension distinguishes between reality and illusion and this is the essential basis for this term, which is related to the data provided by the aesthetic work of art.

Second: Aesthetic linguistically: beauty is an attribute uttered in things, and sends in the souls a sense of regularity and harmony, which is one of the three concepts attributed to the provisions of the three Greek values (beauty right good). [23- p. 264]

Idiomatically: defined by (Herbert Reed) as "The unity of formative relations between the things that our senses perceive. [11- p. 41] Alloush also defined it as "An ideal tendency that examines the plastic backgrounds of literary and artistic production and reduces all elements of the work of art to its aesthetics." [19 - p. 36].

Procedurally: It is a study in the theoretical and applied aspect of the phenomenon of beauty in contemporary Iraqi painting. Aesthetic evokes a sense of acceptance, fulfilment and satisfaction in the recipient, stimulating his aesthetic taste by reading it correctly from the psychological and semantic aspects.

Third: Fashion

Linguistically: Fashion (noun), plural: fashion, costume: body and appearance, costume: dress, [21- p. 734].

Idiomatically: defined by Roland Barthes: as nothing more than a second face within a sign that should at every moment be associated with the meaning of the effect in its external appearance, and that in the plastic values has a connotation of taste, prosperity, balance, absence of vulgarity and a search for uniqueness. It thus has a strong connotation, not only is it offered to us to watch it, but it is offered to us to read it, as it conveys ideas to us and acquaintances and feelings" [3- pp. 28-31]

costume, body, appearance, and clothes. It is said: here comes the costume of the Arabs, that is, their clothes, and the costumes is a metaphor for the sum of the conditions, habits and opinions spread in society. [7- p. 634].

Procedurally: Traditional garment: It is a fashion worn by the population that bears a feature of the national identity and we determine through it sex, age, class or social affiliation, profession, nationality, religion, economic status as well as weather, time, historical period and place, so it has a strong indication of conveying the identity of the costume and belonging.

2. Theoretical framework:

The Nature of The Aesthetic Dimension:

We can determine the importance of aesthetic dimensions through several concepts which are technical, cognitive and academic through which a large group of ideas are determined, including aesthetic judgment and aesthetic value, as well as the identification of the aesthetic dimensions of traditional fashion, and is only the diagnosis of important topics related to society, as the artwork can have an influential expressive value associated with a certain social reality, (as the aesthetic dimension is based on a number of data constituting of the measure of the aesthetic prior to the measured thing, which precede the senses) [25- p. p151-152], The nature of artistic production depends primarily on several characteristics in the process of creation, composition and creativity, relying on the artist's wide imagination and a liberal academic ability in viewing art from a practical point of view and how the artist is affected by the environment and the events that surround them on one hand, and his ability to employ its artistic productions in his art on the other, so he works to integrate it with his environmental reality and simulate events and social situations with multiple artistic methods that are more related and affected by the feeling and emotion of the individual. Fine art is a wide installation where the artist can control and re-organizing mental components based on cognitive references related to the construction of thought quantitatively and qualitatively, as the form carries its maximum expression through the interpretations of the mind that provide these forms with spiritual and aesthetic connotations at the heart of the thought. [12. pp. 83-85]

The aesthetic dimension is considered to be one of the important and necessary pillars that gives the artwork a distinctive creative dimension in order to be an integrated work of art withan aesthetical value in terms of its formal, functional and historical construction, beauty stems from a philosophical goal in life that sanctified all those human values as each work of art has a meaning and a certain purpose that aims to achieve it in society, it is largely related to daily events, it exceeds the limits of studying the academic subject because it is the

means closest to the human self and near to the true self of the subject that occupies the artist's mind, Henry Bergson stressed that (the work of art is born free from the will, it is based on direct awareness of nature and meditation) [20- p. 60], considering that it is one of the important means for the individual that enables him to identify everything that exists and surrounds him in nature, in order for this artist to realize all the parts of his life and events accurately and touch and realize the vocabulary of his reality accurately in order to be the strongest and important incentive in the development of his scientific and academic imagination and thus the development of his artistic and aesthetic imagination to be his tool clinging With the vocabulary of his natural and social environment and the inspiration of its vocabulary and among these vocabulary is the traditional costumes and how to circulate and employ them in the work of art done by him.(As nature is the first and most important source of all art, nature forms the tangible world that awakens the thoughts, feelings and imagination in Mankind) [24 - p 75], which in itself forms the basis of the production of art works with aesthetic dimension and intellectualism, the simulation intended by the researcher is not limited to the transfer of ready-made scenes of nature and reality, but transcend to what is greater in finding aesthetic features in the moral aspect of traditional customs and their environmental characteristics and diversity. It can also be inference to the overall daily activities of social life for each type of environment in various details, and the expression of invisible aesthetic moments and it is embodied by the artist by finding his formal relationships, whether Realistic or imagined and show the expressive aspects thereof, Adel Kamel has confirmed (the sensitivity of the artist, and his ingenuity in simulation, to understand the reality, which forms a conflict between his aesthetic vision, and his expressive ideas because it reflects reality with an aesthetic vision) [18- p. 71], The painters were able to find a new aesthetic vision using thinking and meditation through what is characterized by the artist's works, whether creative or aesthetic, where a number of painters have emerged emphasizing the idea of traditional fashion in their artwork throughout the ages and fashion is the main idea that these painters used in the completion of the painting, while creating an aesthetic condition that characterized their artistic productions to be of intellectual and aesthetic value characterized by originality and creativity together, And understand the references of the relations that make up the social environment of the artist to enable him to arrange his mental perceptions according to his depiction of the subjects produced by his artwork according to a high conceptual and aesthetic value based on the forms and types of traditional costumes, considering that the visual elements for the painter, sculptor and potter are means to help him achieve his aesthetic goals, and his selection of these formative elements, which result in art.[26- p. 95], in order to achieve the intellectual and aesthetic values leading ,as a result, to an integrated painting, taking into account the different intellectual references of each artist that give a distinctive character to his artwork and distinguish it from the products of other artists, considering that the point of view of each person is constantly changing, as the topics raised by the artist are associated with environmental variables and social life as they have a direct impact on his public and private life, because it is a constant stimulus and fuel that feeds the artist's imagination with different forms of social life, Arnold Hauser has proved: "Great art gives us an interpretation of life which enables us to cope more successfully with the chaotic state of things and to wring from life a better, that is, a more convincing and more reliable, meaning." [27- p. 9] We are confident today that the arts generally express his time. Artists and thinkers of each era sought to understand what their social life contains and worked to explain all life phenomena and express this through their intellectual and artistic productions in general, and many of their intellectual and artistic productions were influenced by the personal and subjective vision that is known as the artistic style of each artist, simulating all the material and moral vocabulary within his society because (we find that the artwork is a composite subject, the sensory and formal values in the works of art include imaginative and intellectual elements) [4- p. 21].

The artist or thinker seeks to document his social life in various aspects with his personal desire for self-realization as the important element in the process, through which he chronicles the events of the social reality that he lives in and through documenting this or that event, confirms his artistic personality of a free human nature, as the main task of art is to bring out the contents of the unconscious because it elevates the artist when he creates, we note that each artistic impact contains apparent content, and aesthetic and intellectual values, the beauty of things lies in their consistency so that they appear in the most beautiful image, which makes it imperative for the artist to have multiple artistic and academic abilities that enables him to transform the emotion of things into a creative artistic product that can be enjoyed visually by the viewer. Any artist must understand the creative and artistic process in particular in all its broad parts, giving him the ability to produce everything that is beautiful and enjoyable by possessing sufficient intellectual components for the success of the artistic process between the artist and the viewer (the recipient). Therefore, by determining the aesthetic dimension to understand the artistic production as a whole and understand the subject and the aesthetic and artistic value, in addition to the result of the aesthetic judgment that determines the level of performance of the artwork for its aesthetic artistic function (we find that the aesthetic dimensions have specific concepts and measures of form that can be extracted from things and then the applied to their subjects) [1- p. 33] All of the above makes the study of the aesthetic dimension a dynamic study that can be developed according to the artistic production, which gives an aesthetic dimension added to many intellectual and cultural aspects in general.

Types of the Iraqi Environment and The Diversity of Fashion in It:

In light of the achievements of the previous and subsequent stage of the Iraqi fine arts, as well as linking them in the wheel of global formative awareness and their openness to neighboring arts and what happened later on the awareness of that stage, what I aim to say is that art in Iraq has undergone great transformations by virtue of the conflict of ideologies that led the artist to relapse into the self and isolation, which was reflected in his achievement of the artwork as a struggle for survival, and the artist began then the journey of searching for oneself and deepening the feeling of loneliness and retreat from the other and the popularity of all that was mentioned previously about the conflict of the art market in supply and demand, by virtue of the great circle of influence and its impact on the overall pattern of artistic activity, we see individual orientations established by the Iraqi artist to rely on his local and traditional environment in particular because it means a lot to him, as it means to him the first representative of the Iraqi fine art identity, that provoked his ancient and Islamic cultural heritage and folklore. The artist has invested the data of Iraqi folk costumes, their aesthetics and their social, spatial and environmental diversity, and made them the most important and malleable icon in his hands in order to integrate the idea with the content to obtain a comprehensive contemporary formula within the framework of an associative unit whose goal is mutual interdependence, and evoke the overall unity that is part of it, we often find fashion inspiration from the artist environment that he came out of it or that was affected by the aesthetic transformation of the theme of traditional fashion and displaced from its functional formula to the operative aesthetic formality in order to remain originality feature close to the Iraqi artist, and that the disparity in the degree of vulnerability in his culture acquired. Therefore, we find that the Iraqi artist is looking at the formulation of his local self-specificity, specifically the one related to historical and cultural authenticity of Mesopotamia, in addition to the impact he gained through his work within the methods of modern and contemporary international art schools, which led him to go through the stage of displacement, which led to the emergence of the experimental style and its openness to other forms of art, as is the case in the openness of the art of design and fashion to the fine arts (drawing, sculpture , porcelain). All of this goes directly into the structure of the painting painted in particular through both modern and contemporary styles.

Types of Environment:

1. **Natural environment:** It is a set of external and natural conditions, that includes all living organisms that exist on the surface of the earth, and affect the vital processes they carry out. The natural system (natural environment) consists of the space in which there is life, and also includes the atmosphere and surface layers of the earth, and what is on it, and around, of water, air, and plants, And all types of animals, for their growth was natural growth without human intervention and influence intentionally and unintentionally, as it falls within the scope of this environment, what is inside the earth of minerals, and energy sources, and lives on its surface all organisms, including humans, and the resources of this environment were made available by God to Man to obtain through them the necessities of his life, (Man interacts with the components of the natural environment influential and affected in a way that living become physiological, and psychological) [9-p.17] It has an effect in one way or another in enhancing the artist's sensory perceptions, because it constitutes a natural and historical source, which the artist cannot do without in the completion of the work of art (no matter how complex the cultural complexity of man, the basic strength and support, materially, and psychologically, have come from the surrounding natural environment) [14- p. 252].
2. **Manufactured Environment:**
It is the one that constantly needs to be constructed and built, it was designed and organized by humans. This environment is a natural extension of the natural environment such as cities, human settlements in all their forms, means of transportation, as well as the growth of the social environment within the constructed environment because it is (man-made to a large extent, it represents the places where he practices his daily activity, and the tools that he uses to accomplish his work, All of this is practiced within the social environment governed by language, customs, traditions, and behavior practiced by individuals according to the dominant moral and psychological values. [15- p. 204], so it became a complex ecosystem that several elements overlapped in its composition due to the development, which sometimes is a blessing that befell the globe, and at other times turns into a curse with all kinds of pollution and collapse, and the reason is due to what (Ernst Fischer) mentions that (*He wants to be a whole man. He is not satisfied with being a separate individual; out of the partiality of his individual life he strives towards a higher goal than the self*). [29. Literature-Art]
3. **Social Environment:**
This environment has proven its existence through its social actions within the social system that confirms the existence of the social role of the organism, and its role in the access and growth of societies, because it includes all the institutions created and developed by man, through which he manages his internal and external affairs because the living creature is distinguished from the inanimate by a number of characteristics that can be summarized in one characteristic, which is the behavior controlled by consciousness that governs its relations with its natural medium, because it is one of the complex organisms in which the ideas that are formed are the first expression of the coding activity that accompanies the expansion of consciousness in its confrontation with the outside, "social environment" [16- pp. 19-20]The French sociologist (August Comte) has paid great attention to the patterns of human thinking, as an important factor in changing the style of any social institution, as this style is interested in art, and the aesthetic phenomenon, and this is achieved through the intellectual value carried by the work of art that includes an idea, or a subject [8- pp. 8-10],While the French critic and historian Hippolyte Taine has stressed that the work of art is not just the product of an individual act, but rather a phenomenon that can be explained by referring to the lineage, the environment and the era in which this art is formed,

which can be adapted to the surrounding reality. Taine stressed by saying (in order to understand the impact of an artwork, or an artist, or a group of artists, we must imagine the intellectual state, and the general moral to which the impact belongs, or the artist or the group of artists, from here the last interpretation can determine what else). [2- p. 47] Therefore, the researcher believes that the process of understanding art itself is only done by making it an important element in the process of adaptation between (the artist) and his society.

4. Civilized Environment (Historical): It consists of a number of multi-vocabulary elements: quantity of civilized material, and quantity of civilized non-material, came as a result of the human attempt to modify and rebuild his natural environment throughout the historical ages, he creates new vocabulary adds to it in order to help him meet his daily needs increasing as a result of the continuous development that the human mind is going through through the ages, making a civilized environment added to his natural and social environment to confirm that he is the master of the earth and its perennial after its creator (God Almighty), so the historical environment was divided into:

The Material Aspect: It is all that man was able to make of housing, clothing, means of transportation and tools that he uses in his daily life (A human being influenced by nature who creates something new and artificial, will have the environment works under his command) [13- p. 41].

The Non-Material Aspect: It is all the human beliefs, ideas, culture and all the values, literature and sciences automatic or acquired, so the civilized environment is based on several pillars on which it is constructed: culture, heritage, folk arts, fine arts, folk games, folk tales).

If we review the artistic works of some Iraqi artists, we will find that they stick to locality through the diversity of traditional fashion, for both men and women, which are not devoid of external overtones, whether spatial or temporal and shapes or symbols. We find that the peripheral pressure in the paintings has roots in taste, through which the artist sought to deliver a message to the Iraqi recipient, who does not accept aesthetic formulas except by referring them to constants that have a tribal foundation, which prompted the artist to search in our cultural heritage as an organized memory that extends in time and is reduced to it. Thus, the researcher was able to divide the types of Iraqi traditional costumes according to its region within an Iraqi geographical framework as follows:

1. Traditional fashion in the northern region: The Kurdish costume is the official fashion of Kurdistan and its neighboring areas, regardless of some minor differences in these costumes in terms of the range in shapes, colors and accessories complementary to it, and this costume is one of the Iraqi traditional costumes distinguished by the following vocabulary:
 - Women's traditional dress: Kurdish women's clothes have a special and distinctive character, where bright colors are inspired by the environment of the northern region with its mountains, moors, fruitful orchards and picturesque spring scenes, where the women's fashion consists of the following pieces in general: As in Photo (1, 3, 5).
1. Dress: It is a long transparent dress with long sleeves linked to two conical tails called (Faqiana) and this dress is decorated with soft silk threads and bright colors and embroidered with different types of beads and shiny miniatures as shown in the photo (1, 3, 5, 6).
2. Yelag (vest): Or (Lilg) is a short jacket worn over the dress that is of the same colors or close to it or completely different and is decorated. In the summer it is designed without sleeves and is usually of a

special type of thick fabrics decorated with bright and shiny threads and laces, but in the winter it is replaced by a long quilted kaftan called (Kolwana). As shown in photo (1, 3, 5,6).

3. Long pants: Also called (Sherwal) covers the leg from top to bottom, it is wide and loose for easy movement according to the nature of the area.
 4. Head cover: It usually consists of two pieces, one covering the head and be either of a special cloth called (Jafta) or in the form of a hat decorated with gold or silver accessories and tied with a gold or silver chain and wrapped around the neck as shown in the photo (1, 2, 3, 4), the second piece of the head cover consists of a square cloth placed around the neck and hanging to the front and tied with shiny threads or a pin of gold or silver and this piece reaches up to Below the waist and called (Dasmal), as shown in photo No. (1, 2)
- Men's Traditional fashion: As for men's fashion, they have a special charm that does not resemble another costume, and this is in line with the reality of the local environment of the mountainous region. Men's traditional costumes are made by hand in several ways, especially according to Kurdish folklore, so the costume consists of several pieces that the researcher had the artists themselves identify them and give their names in those areas, which are as follows:
 - Shirt: It has a soft white color with long sleeves and wide from the middle to fold on the sleeve of the jacket from the outside and is called Faqiana. As shown in the photo (7,10).
 - Yalag (vest): It is a sleeveless (Yalg) called (Franji) there is also jacket with sleeves intersecting from the front above the abdomen and folded over the pants called shabak in Duhok, as shown in the photo (7, 9, 10).
 - Pants: It is called (Sherwal) and it has a loose form made of the same fabric as the vest (shabak). As in the photo(7,10)
 - Waist belt: which consists of a piece of cloth ranging from 4 to 5 meters long and is called (Shittak) shown in the photos (7, 9, 10). All the above pieces are made by hand, as mentioned before (Sherwal, Joga, Bozwana) they are made of goat hair.
 - Head cover: It is called (Klaw) handmade of wool or embroidered cotton material of different shapes and colors and wraps around the maser cap, a square cloth called (Jafta) or (Mishki) made from multiple colors, including (white and red or white and black or black) and it is wrapped in multiple ways according to the region to which the Kurdish man belongs and they know their areas depending the way it is wrapped. As shown in the Photo No. (7, 9, 10).
 - Shoes: It is called (Kalash), which is like the rest of the men's costumes are made by hand, it is made of silk and soft cotton threads. As shown in Photo No. (9). There are also pieces of cloth wrapped on the arm called (Faqiana) and others wrapped on the leg called (Budhawana). The above costume is considered an authentic folklore for the Kurds and they often wear it on special occasions and sometimes in their normal lives and this costume is an attribute and an icon, it is found wherever the Kurds are in Iraq and there is a slight difference from one region to another, starting from Khanaqin, Kalar, Kafri and Sulaymaniyah with its suburbs, villages, Erbil, Dohuk and Zakho.
1. Traditional Fashion in the Southern and Western Region: The costumes of these two regions are approaching in their general lineup, except for some minor differences in terms of the variety of shapes,

colors and accessories complementary to it, and this costume is one of the Iraqi folkloric costumes distinguished by its diverse vocabulary for women's and men's costumes:

- **Women's Traditional Fashion:** Women's costume in the southern and western regions and the southern outskirts of Baghdad also has a special and distinctive character, as the colors are inspired by the environment of the southern region with its marshes, palm groves, picturesque atmosphere, and the environment of the western region with its rural and desert atmosphere, where the women's costume consists of the following pieces in general:
 - **Abaya:** Or the Iraqi abaya carries the connotations of Iraqi folklore and has a very ancient history because of its privacy for Iraqi women, especially in the cities of the south and the Middle Euphrates, where most of these cities still wear abaya because of its link to the roots of ancient heritage to Iraqi women, and the abaya is a type of long head coverings that are worn on the head to cover you from the top of your head to your feet. It is made of multiple types of fabrics. It used to be made of soft woolen threads by the hands of the most skilled Weavers of Iraq and it is called (Al-Mibrad). Today, the finest imported fabrics may be used for the manufacture of women's abayas and are characterized by their black color. As shown in the photo (13).
 - **Face Cover:** called (boushia) or (burqa), or (bisha), which is a black chiffon fabric used to cover the face. The word goes back in its origin to the Hebrew language, as it means the niqab or hijab, and it was known to the Arabs as Al-Ghashwa, and it has several types, including one piece and two pieces, and it is placed on the head to cover the face so that the eyes do not appear. It is worn especially in Baghdad and developed cities to indicate rich and high-level families and is not worn in the rural areas there as in the photo (12). In the western region, it is called a niqab because there are two niqabs facing the eyes to know the way, and it is also called burqa and the veil as in the photo (13).
 - **Al-Nafnof:** It is a long dress of different colors and is also known as (dress), and some residents of the south and the middle Euphrates call it (dishdasha)
 - **The headband and Al-Taq:** It is everything that covers the head and it is called Al-Isabah. As for (Al-Taq): It is a black cloth (4-8 m) that women in the marshes region wrap on their head over the headband and sheila, which is one of the customs and traditions of traditional fashion for older women within the rural families in the Maysan Marshes. As shown in the photo (17)
 - **Sheila:** as the people of the south and the middle Euphrates call it, is a black cloth that a woman wraps her head with under the Al-Isabah provided that the face is visible. There is another headdress called (Al-Jarghad), which is worn under the sheila, where hanging threads of the type (Prism) brominated with a special technique can be seen as shown in the photo (15)
 - **Al-Hashemi:** A piece of black cloth that is mostly transparent with thick dots and beautiful decorations, worn by women over clothes in seasons of sadness such as funerals and weddings, and is often worn by a woman with a prestigious lineage in society, it is wide and loose. As shown in the Photo (17).
 - **Men's Traditional Fashion:** The traditional style for men in some areas of Iraq consists of a head piece called Igal, and "Shemagh" or keffiyeh, the dishdasha, and the saya, and there are those who call it "Al-Zaboon" and the Abaya. The headband has earned its place especially among men in Iraq, as it has been a staple garment for a period of time, worn mostly by both rural and urban groups. We will address some of the vocabulary of Iraqi men's clothing in central and southern Iraq, which are as follows:

- Abaya(cape): The men's abaya in Iraq varies from one governorate to another in terms of shape and color, including the breezim abaya, which is embroidered with silk threads in the color of the abaya, which is preferred by the people of central and southern Iraq, while the abaya worn by men in the western desert of Iraq, as well as the Arab Gulf countries, is embroidered with gold-plated silver threads, which is called the Kalbdoun. It is a type of men's abayas that are woven from thin and very fine woolen threads without dyeing them. It has a transparent shape that is not thick and its price is high because its work requires a long time and great effort exerted by the wool spinner and weaver. As shown in the photo.
- Men's dishdasha: It is the distinctive dress for the men of the southern, central and western regions. It is a long gown with two long sleeves. It is made of various types of the finest fabrics and several colors, including light colors with thin cloth worn in the summer, and dark colors with thick cloth worn in the cold during winter, and the dishdasha has several types, including a traditional one and a more contemporary styles worn by young people.
- Men's head fashion: (Al-Asfuriyya, Al-Arqin, alfais for men, Al-Igal): It is a types of hats worn by men of the city and the countryside alike, it is made of white or black cloth woven from cotton threads or white wool and worn by men directly on the head, then the Ghutra is placed over it then the headband (Igal) and it can be used alone on the head during the summer, especially at home and when working due to the high temperatures in the summer as shown in the photo (20).
- Al-Zaboon: It is a thick and long fabric with long sleeves that wrap around the body. It is Open along the front for easy wear and removal, and it is tightened around the middle of the body by a belt as shown in the Photo (21, 22). [10- p. 151].

Shoes or Aljoh or Kalash: It is a type of traditional shoes worn by Iraqi people from the north to the south, they are made by hand by sewing them in a special way by the professionals. They use white and colored cotton threads, as a raw material prepared in advance for their making. [28- M. Cardenia] as shown in the Photo (23).

(Indicators resulting from the theoretical framework) after the researcher finished writing the second chapter (theoretical framework). A number of indicators were reached and through them we can analyze the research sample and the technical models they contain for Maysan painters, who used the local environment of Maysan in their artistic achievement, the results reached by the researcher through that analysis led to a number of conclusions about the indicators that resulted from the theoretical framework, which are as follows:

1. The local environment of all kinds has a significant role in determining the artist's artistic and aesthetic behavior through his study of the characteristics of traditional fashion in his own environment, and what is familiar to him, which increases flexibility in dealing with its vocabulary, and employing it correctly within the artistic achievement.
2. The completed artwork is a microcosm of the aesthetic framework of traditional costumes, to be more creative in this life, more humane and more beautiful, bringing comfort and tranquility to the soul.
3. The traditional fashion has an extensive impression within the painting that does not stop at watching these costumes, but adds to them everything that exists from the social, historical, political, and psychological reality, as well as special places that reflect the geographical reality that surrounds them.
4. The Iraqi artist or painter in particular was keen from the beginning to find artistic visions according to a distinctive artistic style, to impart the local Iraqi identity to the artistic production, by building bridges

between the environmental reality, and drawing inspiration from traditional clothes to highlight the aesthetic image in order to open up to new horizons towards contemporary art.

5. Iraqi painters employed traditional fashion according to the data of the visual memory of the elements of traditional fashion as a subjective visual material through visual awareness, and the recall of these elements, and their employment within the artwork regardless of the style, and technique used in the application.

3. Methodology:

The researcher implemented the descriptive analytical approach to analyze the sample models, by previewing the artistic and aesthetic dimensions of traditional fashion within the artwork by describing the sample in terms of the documented information so that the researcher can find solutions to the problem, and the importance of research.

Research Community: The research community is determined by the artwork (drawing) of the painters of Iraq within the limits of the case study, that is, from the year (2000 to 2020), the researcher was directly briefed on some of the works of these painters, and others through direct conversation on the social networking page (Facebook), as well as access to sources, and references that dealt with the work of some of them, as the researcher was able to count (40) artwork, They are artworks that represent the reality of traditional fashion from the far north to the south of Iraq, for the period from (2000 to 2020). The paintings that serve the objectives of the research were selected according to the data of the theoretical framework, and the specific scientific method.

Third - Research sample: considering the importance of the subject, and the large number of works carried out by Maysan painters, and after the community of artworks has been identified, which led to the determination of a percentage that meets the purpose to conclude fair results from the analysis, I selected (7) artists, who have a vision and artistic presence that is regarded in Iraq and the Arab world for their artistic production and artistic methods, where it amounted to (7) artwork, one work for each painter of them, The researcher believes that it is a good ratio to be subjected to analysis, and inspection according to the following foundations:

1. the variation of the selected models in terms of the diversity of traditional costumes, the method of performance and the mechanism of aesthetic treatment within the painting.
2. The subjects of the works that employed traditional costumes have reflected the northern and southern Iraqi environment, customs and traditions.

Fourth - Research tool: In order to achieve the goal of the research, the researcher has relied on accurate scientific observation, and the indicators resulting from the theoretical framework as auxiliary and supporting information, used as an analytical tool for research, in order to identify, and show the aesthetics of traditional fashion in contemporary Iraqi painting, and employ it within the artwork, where it was described and analyzed that work through the researcher's awareness of the basic structure of the artwork, And to identify the relationship between the parts of the artwork itself.

Fifth - Analysis of research sample models: The researcher used important steps adopted to analyze the models of the research sample in order for this analysis to be logical, and scientific, as the researcher made a logical sequence to analyze each of the selected artworks within three axes, which are as follows:

1. Visual description of the artwork.

2. Analysis of the artwork according to the determinants of the diversity of Iraqi folk costumes: It is the process of reading the painting and a visual description of the components of the work in all its formative and structural aspects.

Analysis: sample (1)



Material	Size	Year	Work's Name	Artist Name
oil on canvas	100×80cm	2000	Al-Badia	Hussam Abdul Mohsen

In this artwork, the painter Hussam Abdul Mohsen explained the characteristics of men's traditional costume in the desert environment through what these men wore, namely (abaya, men's dishdasha, keffiyeh, and (Igal) headband) in addition to the belt that the man wraps the abaya on his waist with, and this way of wearing is characterized by the inhabitants of the desert only. They wear men keffiyeh (Shemagh) in a way that wraps it on the head

and covers the face and show nothing except the eyes in order to protect the face from the heat of the desert sun in the summer, or from the cold weather in the winter, through this artwork it seemed clear that the painter, despite being influenced by the style of his teachers like (Faiq Hassan), and getting inspiration from the original sources, and his love, and passion for drawing the desert and horses, he still had characteristics that distinguished him. And opened horizons for him towards a dialogue with the beauty of traditional costumes and vocabulary for men's clothing, especially the horses to be a reason to give him the Iraqi identity according to the possibility and the high professionalism in plastic art, through the treatment of fashion, and the effects of this environment on it, and its employment within the artwork within an aesthetic subject that succeeded in representing it as required.

Analysis: Sample (2)



Material	Size	Year	Work's Name	Artist Name
oil on canvas	100×80cm	2000	The Cafe	Abd Al-Zahraa

The painter focused on the costumes of the three characters who appear in the scene, starting from the man sitting on the right wearing a white men's dishdasha, and the abaya (Khajia), as well as the keffiyeh, and the Igal, but in the middle, there is a man wearing a white dishdasha also and wearing an abaya of another type called (fur) of great thickness and colored red, and

puts on his head a hat called (Arqinah or Asfourya). As for the man on the left, he wears a white dishdasha as well, and the jacket without anything to cover his head, and from here the painter deliberately addressed the various costumes worn by the men of the same neighborhood, and through which made a statement of their rural or urban origins, and all of them have on their legs a type of shoes called (Jioh) or (Kiwa) same as the (Kalash) is made of cotton threads colored in a certain way to manufacture this type of shoes. The painter excelled in the use of expressive colors, and impressionism, in drawing the scene, which gave a formal value to the place, and to traditional costumes with a high plastic technique. Enriched by the realistic subject, the forms that worked on the emergence of their embodiments, and dimensions with their prominent images through the color distribution between shadow, and light, and in a realistic impressionist style, reflected by the painter within the artwork, through his focus on the state of color saturation that enhances the aesthetic of traditional costumes within the artistic production, and at the same time, it gave an aesthetic dimension in

creating a rhythmic atmosphere, came as a result of the movement of fashion colors that helped in adding a kind of general aesthetic employment, And record the realism of the scene.

Analysis: Sample (3)



Material	Size	Year	Work's Name	Artist Name
Oil on Canvas	cm80×100	2008	Reality of the Marshes	Abbas Al-Alaq

This painting belongs to the style of the realistic school, and the scene consists of people, and animal distributed within the artwork functionally, the visual vision of the scene consists of a lady wearing the traditional costume of the women of the marshes (black dishdasha whose color was changed because of the intensity of the sun, sheila, headband and (Al-Taq) Standing next to (Sarifa) built specifically for the habitation of animals, the scene contained a child who takes a squatting position on the right side of the painting that wears the dishdasha recognized by the people of the south, and in front of her there are environmental expressions, to achieve a state of balance in the general appearance of the scene. In this scene, the painter's academic potential met with what he wants to record and convey of behavior, and human actions, including traditional costumes in all their details. Humans are the focus of most of his works, it is the basis on which his artistic experience was launched, because Man hold the supreme value in the pyramid of existence, he employed his material, moral, spiritual, and psychological representations, and the convulsions and emotional tendencies he occupies, through the formations of the scene with the construction of a function with an aesthetic pattern, and the harmonious colours that represented their function to show the realistic scene, which contained homogeneous environmental forms with the traditional costumes of the southern environment, To achieve the state of phenotypic balance. and the integration of building units within the artwork to depict a scene from (ethnography) The daily life of one of the villages in the marshes of Al-Mashrah in Maysan Governorate, which includes social customs, revealing the worlds of the local environment of the place, through the painter's emphasis on showing the links between what he wears of traditional fashion, and his spatial environment, as well as showing his artistic vision consistent with what he sees in reality when experiencing, and touching sensory assets within the surrounding environment, resulted in his employment of the environmental element within the artwork.

Analysis: Sample(4)



Material	Size	Year	Work's Name	Artist Name
Water colours on Canson	50*40cm	2016	Spring Dance	Adel Asgar

In this artwork (Spring Dance the painter used the Kurdish costume, so he painted in his realistic style, which made it a comprehensive formation that conveys all the details of reality and all its social segments through the embodiment of the spring dance practiced by women in the spring, when he paints, the recipient feels a spatial belonging detected within the frame of the painting, When he draws Iraqi women, he presents through them the civilization and culture of an entire nation in clothes and ornaments, away from that stereotypical view of women as a source of seduction by focusing on their charms in their human dimension, whether traditional women struggling in fields and orchards, or modern women.

Here, the painter deals in particular with the Kurdish costume for women, as it consists of several pieces, first is what is worn on the head is called (Al-Haritin) and consists of two colored pieces, one covering the head

and the other hanging over it, and in villages and countryside, it is a colored scarf embroidered with shiny threads characterized by its soft and light texture, and held from the front below the neck, then comes (Al-Faqina), A long dress that often covers to the toe, and most often this dress is sewn from a very transparent fabric with soft silk threads, and under this wide dress is a thin and silk inner shirt, so that the upper part complements it, usually consisting of a very short jacket without sleeves and of a dark and opaque color to become a reflective background for the transparent dress, and the woman wears a thin wool belt, and sometimes a gold belt that is somewhat thick, and the last piece is the pants, which It is also wide. The Kurdish women's dress is the traditional dress for the women of the Kurdistan region who wear it on special occasions and holidays, and spring dance is one of the scenes (ethnography) of the daily life of one of the villages in the province of Dohuk, which includes social customs, and it also reveals the worlds of the local environment of the place, through the painter's emphasis on showing the relations of the link, between the traditional costumes worn by the women of that region, And his spatial environment, as well as his demonstration of the artistic vision according to what he sees in social reality, and his inspiration for sensory vocabulary within the surrounding environment, which resulted in his employment of the environmental element within the artwork.

Analysis: Sample (5)



Material	Size	Year	Work's Name	Artist Name
Oil on canvas	40*30cm	2018	The Model	Khairy Adam

The men's costume in the northern region has a distinctive specificity, uniqueness and special character that does not resemble another outfit of Iraqi traditional fashion, as it depends heavily on the topographical bug of the mountainous region, the painter Khairy Adam employed the vocabulary of men's clothing within the artwork. Taking the realistic approach as a way to express what he wants, but he used this realism academically and linked the data of the era in drawing the seated model, which is one of the practical lessons in front of his students, so he borrowed from the local environment the costumes of his model, which is in line with the reality of the local environment of the mountainous region, which was characterized by making men's traditional costumes by hand in ways, especially according to Kurdish folklore, which consists of several pieces, multi-white shirt with long and wide sleeves to fold on the sleeve of the jacket from the outside and is called (Faqiana), As for the jacket (shabak), as the residents of Duhok province call it Shorts: or (Sherwal) are loose and made of the same fabric jacket (shabak) while the waist belt, which is characterized by the long wrapped on the waist of the man and is called (Shittak) all the previous pieces are made by hand as mentioned above in the area (Sherwal, Joga, Bozwana) made of goat hair. The head cover or (Klaw) and (Jafta) and (Mishki) are of multiple colors, including (white and red, white, black or black) and wrap this Jafta in multiple ways depending on the region to which the Kurdish man belongs and know their areas of this rolls for the Aljafta Shoes: or (Clash) The above outfit is considered an authentic traditional Kurdish fashion and they wear it on occasions often, and sometimes in their normal lives and this costume is a characteristic and an icon It is found wherever the Kurds solve in Iraq and there is a slight difference from one region to another starting from Khanaqin and Kalar and Kafri and Sulaymaniyah with its suburbs and villages and Erbil and Dohuk and Zakho. Khairy sought to clarify two purposes performed by these traditional men's costumes, The first is to highlight what it hides from the human significance and the other is determined within the scope of its aesthetic nature, as the human form seems to

be a major entrance to its artistic vision, Through it, as the artist's capacity to the tasks of the scene, the first aims to highlight the aesthetic of the form within its apparent limits, while its second task is determined in deepening the human content that the form itself contains. The nature of the visual treatment of forms indicates the tendency of the artist to adapt popular themes, with modern stylistic formulations, even within the limits of formal treatment.

Analysis: Sample (6)



Material	Size	Year	Work's Name	Artist Name
Oil on Canvas	70cm×50	2020	A girl from Horaman	Tara Khalil

The scene depicts a woman from the Horaman area, The aesthetic dimension of traditional fashion is one of the topics that are related to artistic evaluation and aesthetic judgment because of its complex intellectual system that is related to society intellectually and behaviorally and determines the intellectual and aesthetic discourse of the artwork in general and the painting in particular To reveal the extent to which the aesthetic dimension of the traditional costume is reflected in the products of the Iraqi painter Tara Khalil, these costumes consisting of several pieces came (the short lacquer made of red color decorated with golden threads and the dress is blue decorated with white lace and a headdress wrapped on the neck) which was added by the painter to deepen a familiar situation as represented in the text by simulating reality, forming from other visual elements a response to the recipient with semantic depth and philosophical thought, and provided an open space for awareness to feel the aesthetic dimensions The director added the effect of the character's clothes worn by the women of the village of Horaman, the artist emphasized the realistic function of traditional costumes as a central figure within the artwork. Because it is a miniature component of the aesthetic framework of traditional fashion, to be more creative in this life and more humane that gives comfort and tranquility in creating relationships between the elements in the presence of acceptance in the imagination of the recipient, between the costumes of the characters and their tools that they use, and between the idea sent by the speech of the plastic text based on civilizational, cultural and social references.

Analysis: Sample (7)



material	size	year	Work's name	Artist name
Water colour on canson	40×60cm	2020	Sumerian Fragments	Shifaa Hameed

This work (Sumerian Fragments) by the artist Shifaa Hameed is a contemporary artistic style that falls under the wings of the Baghdadi study founded by the artists of the modern plastic movement in Iraq, such as Faiq Hassan and Jawad Salim, the scene consists of two central characters within the artwork, the peasant family in harvest season in a balanced artistic style in the distribution of these human forms in order to give the recipient a state of diving into the components of the artistic work environment through the artist's adherence to highlighting the Iraqi identity with social content , The plastic art of Iraq was established here when the artist traced the methods of the old modernist Iraqi artists and developed it in ways, and contemporary methods inspired by the vocabulary of the local environment, natural, and social, and its special elements of the traditional costumes of the man consisting of (A dishdasha tied with a belt worn by the farmers of the village in the season of siege and keffiyeh), and women's costume

consisting of (the Iraqi abaya and the shawl and the dishdasha for women of the middle and the south) in addition to some cultural vocabulary such as crescents and decorations with The Iraqi character of Baghdadi, which increased her attachment to her local Iraqi identity The thought of (the artist) has increased with rich contents, which led her to inspire the aesthetics of Iraqi folk fashion, and the originality of the cultural heritage, and employ it in a contemporary way, in order to contain the intellectual trend expressing her human position with a distinctive specificity that carries with it that Iraqi sense towards the reality of assets associated with the roots of Baghdadi through the process of dressing in a special way for women, in this artwork the artist reveals in her own style the existence of assets, The truth of what is happening in the work of art. In a work of art, the reality of existence establishes itself, and art is the truth that establishes itself within the work of art performed.

4. Results:

1. Through these works, the researcher realized the fact that the generation of the end of the twentieth century, and the first ten years of the twenty-first century, have stuck to the memory of civilization and the environment. As shown in Form (2,3)
2. The Iraqi artist clung to modernity and developed it to a large extent to reach the contemporary art keeping pace with the developments that occur in the global art scene without abandoning the local identity, as is clear in the model (7)
3. Imagination plays an important role in objective metaphor, and the singular call traditional costume as shown in the form (7)
4. Whatever methods the artist uses, he must return, be inspired by the costumes of his local and social environment, and the portray of people's daily lives, aspirations, and relationships with each other. as shown in the form (1, 2, 3, 4, 5, 6, 7)
5. The innovations of the Iraqi artist, and his creations in the work of art, are a continuation of the intellectual and aesthetic traditions in a country where the first civilizations known to humanity followed, and what carried his history and heritage of legends, to derive from the artist, and enrich his artistic experience. as shown in the form (7)
6. Traditional fashion and the local environment were the main factors on which the painter relied in his work, as shown in the model (1, 2, 3, 4, 5, 6, 7).

5. Conclusions:

1. The contemporary Iraqi formation has been associated with the basic idea, so the aesthetic dimensions of traditional fashion are what distinguished each character with its features and motives in establishing the idea.
2. All the academic thought of the artist was manifested by the presence of the Iraqi folk costume, which showed the characters between standing, sitting and moving through the positions of the movement of the characters embodied by the artist within the completed work.
3. This formation continued Iraq from the stage of modernity and its development to the contemporary, maintaining its permanence, changing in its contents according to the change of the situation and circumstance, and according to the change and diversity of distance, depth and place, which is rich in movement to reach meaning.

4. The variety of references of the plastic text prompted the painter to build the painting according to the diversity of Iraqi traditional costume in line with the new presentation data.
5. The costume came adhering to the references, giving the characters aesthetic dimensions with a more local specificity and originality.

6. Recommendations:

In light of the results of the study and to achieve the benefit and enhance the cognitive trend, the researcher recommends the following:

1. Providing scientific resources interested in studying the aesthetic dimension of traditional fashion in order to be of help to students and researchers in this field
2. Conducting a number of scientific lectures specialized in Iraqi fashion and its relationship to all arts and the use of experts in this field to deliver these lectures to students.

Suggestions: The study is the beginning of subsequent studies in the plastic arts, so the researcher suggests several proposals according to the following:

1. The impact of the social dimension in the design of traditional costumes and its reflection on works of art
2. Social and cultural factors and their impact on traditional fashion design

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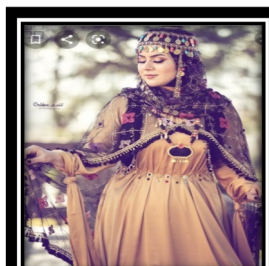
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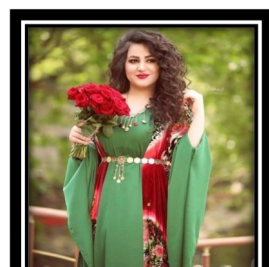
Appendices: The photos of Iraqi traditional costumes mentioned in the theoretical framework:



Photos No. (1, 2)
Women's
Traditional
Fashion in the
northern



Photos No. (3)
(4) Women's
Traditional
Fashion in the
Northern



Photos No. (5)
(6) Women's
Traditional
Fashion in the
northern



Photos No. (7)
(8) Men's
Traditional
Fashion in the
Northern



Photo No. (9)
Men's Clothing in
the Northern
Region



Photos No. (10)
(11) Men's
Traditional
fashion in the
Northern
Regions



Photo No. (12)
Niqab



Photo No. (13)
Abaya



Photo No. (14)
Bushia (Niqab)
Photo No. (15)
Al-Jarghad



Photo No. (16)
Iraqi Hashimi



Photo No. (17)
Headband



Photo No. (18,
19) Men's Abaya
(cape)



Photo No. (20)
Ghutra and
Igal of all
kinds

